

Notes from EASTMAN



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ON OUR COVER: Cécile Genhart and four of her award-winners (left to right): Brian Dykstra, Minako Mizutani, Barry Snyder, Robert Silverman. More about ESM pianists on page 6.

All photos by Louis Ouzer unless otherwise indicated



Notes from Eastman is published more or less quarterly by the Eastman School of Music of the University of Rochester and is sent without charge to students, faculty and alumni of the Eastman School, to music editors, educators, and other interested members of the musical community. Editor: Richard D. Freed; editorial assistant: Christina von Renner. All correspondence may be addressed to the Editor, Notes from Eastman, 26 Gibbs Street, Rochester, New York 14604.



Irving Kolodin Visits ESM

Last April, Irving Kolodin, music editor of *Saturday Review* and one of America's most respected critics, accepted an invitation to visit the Eastman School and participate in informal discussions of the aims and standards of criticism. It gave ESM students and faculty, and others in the community, a unique opportunity to find out what a critic himself thinks about his objectives and obligations, how critics ought to be trained, and the status of criticism in general.

On April 10 Mr Kolodin took part in a brief panel discussion following a Collegium Musicum presentation of Messiaen's *Quatuor pour la fin du temps* in Kilbourn Hall. His fellow panelists were Eugene Selhorst, Bernard Rogers, Wayne Barlow, John Celentano and Peter Stone. The Messiaen work was performed by Sally Benson, violin, Susannah Smith, cello, Lawrence Maxey, clarinet, and Elizabeth Bank-

head, piano, under Mr Celentano's supervision. The public was invited to the following evening's Kilbourn Hall session, in which Mr Kolodin discussed the profession of criticism with Julius Huehn, Eugene List, Donald Hunsberger and Mr Celentano.

During the April 11 session Mr Kolodin made the point that criticism "should start out with a basic understanding between the critic and the person being criticized; they should talk the same language." This means the critic should have musical training, and, on the question of how much, "no amount is *undesirable*."

"The fundamental problem," he said, is that the selection of critics is "generally slanted toward writers who know more or less about music instead of toward musicians who know more or less about writing. . . There are no criteria for the people employed to do this work. . . Managing editors who hire people to write about sports or politics wouldn't tolerate this lack of background."

Mr Kolodin recommended a required course in criticism for every music student in his first year, as a valid and indispensable part of his general musical education. Not every one who takes such a course will become a critic, but he will be better prepared for it than one who does not have such training. Mr Kolodin emphasized that the critic should follow that profession because he *wants* to be a critic, just as others want to be pianists or singers. "The unfortunate thing about criticism," he said, "is that it's usually a refuge rather than an objective."

In general, Mr Kolodin suggested, critics should avoid close personal friendships with musicians whose performances they may have



Irving Kolodin (right) and Eugene List during April 11 discussion session in Kilbourn Hall



UR President W. Allen Wallis briefed Mr Kolodin on the University.

to review, but he added that there had been a half-dozen exceptions in his own experience, friendships he had not gone out of his way to seek but which had been instructive for him. One he mentioned in particular was his long friendship with the late Fritz Reiner, who was "as much a teacher to me as he was to the orchestra."

On the subject of recordings, which Mr Kolodin considers of inestimable value in simply acquainting vast numbers of people with a repertory they would not otherwise discover, he remarked that "a recorded performance has the possibility of being perfect; the live performance has the possibility of being live. The two don't necessarily co-exist."

On lack of imagination in programming, and in vocal recitals in particular: "The great singers always sing conventional programs; the not-so-great singers sing moderately interesting programs; and the poor singers always sing wonderful programs they can't possibly deal with."

On what makes a performance great ("What do you look for in a performance?"): "I don't think you can look for it — it has to happen. It's the indefinable that makes a great performance."

In commenting on his visit to ESM in the April 29 issue of *Saturday Review*, Mr Kolodin wrote, "If setting a student's sights higher than they had been is one of the subtle purposes of education, it prevails in the demonstrations that came my way at Eastman."

Before leaving Rochester, Mr Kolodin made a visit to the River Campus to meet with President Wallis and some of the UR music majors, and filmed a final discussion session in the studios of Rochester's educational television station, WXXI, with ESM composers Bernard Rogers, Wayne Barlow, Samuel Adler, Robert Gauldin, Aldo Provenzano and Robert Sutton. The television discussion was shown in two half-hour segments, May 9 and 12, and a tape of the April 11 session was broadcast over Rochester radio station WCMF on June 4.

37th Annual Festival of American Music

The six events constituting this year's Festival of American Music were given during the first week in May, under the general direction of Howard Hanson, Director of the University of Rochester's Institute of American Music and former Director of the Eastman School of Music. Several significant scores and now-prominent composers have been introduced to the public through these annual Festivals, begun by Dr Hanson in 1931 and continuing now under the joint sponsorship of the Institute and ESM.

Dr Hanson himself conducted the Eastman-Rochester Symphony Orchestra in the three orchestral concerts in Kilbourn Hall on May 2, 4 and 6, which included works of Neil McKay, Jean Eichelberger Ivey, Lockrem Johnson, David Russell Williams, B. Randall McClellan, Francis Thorne, Thomas F. Johnson, Michael Brozen, Joseph Fennimore, Tom Benjamin, Philip James, Vincent Frohne, Walter Mourant, and Roger Sessions. Several of the composers represented were present for the rehearsals and performances of their works.

McClellan and Benjamin won the annual prizes awarded to Eastman student composers represented in the Festival. McClellan received the Howard Hanson Prize for his Variations for Orchestra, Benjamin the Louis Lane Prize for his Violin Concerto.

Student performers coached by John Celentano gave a program of chamber music by Warren Benson, Paul Palombo, Lawrence Widdoes,



Howard Hanson with four of the composers represented in Festival's opening concert: B. Randall McClellan (winner of the Howard Hanson Prize), Jean Eichelberger Ivey, Lockrem Johnson, and David Russell Williams



David Diamond (left) and Francis Thorne, during rehearsal of Mr Thorne's "A Burlesque Overture", given its U.S. première here on May 4

Aldo Provenzano and Samuel Adler on May 5, and that evening Donald Hunsberger conducted the Eastman Wind Ensemble in the first performance of Bernard Rogers's *Apparitions* (Scenes from "The Temptation of St. Anthony," after Flaubert). Other composers represented in the Wind Ensemble concert were Walter S. Hartley, Bernard Gilmore, Vincent Persichetti and Roger Nixon.

The Festival concluded with a program of Service Music by Contemporary American Composers, given in the Lutheran Church of the Incarnate Word on May 7, with the Eastman Polyphonic Choir under M. Alfred Bichsel, the Eastman Collegium Musicum Ensemble under George Corwin, David Lynch at the organ, and Dr Hanson as principal speaker.

The Suite from Roger Sessions's music for *The Black Maskers*, which concluded Dr Hanson's final orchestral concert, constitutes a discographic link between the past and present Directors of the Eastman School, both of whom are represented in the *Schwann Catalog* as conductors of recordings of the work. The Hanson recording with the Eastman-Rochester Orchestra, on Mercury, was made after a Festival performance in 1956. The recording by the Vienna Symphony Orchestra under Walter Hendl, now on the Desto label, was one of the series of American works Mr Hendl recorded under the sponsorship of the Alice N. Ditson Fund of Columbia University, for which he received the Ditson Award and an honorary doctorate from the University of Cincinnati.



Cécile Genhart, chairman of the piano department, with her two top prizewinners, Robert Silverman (right) and Barry Snyder

Big Year for ESM Pianists

The year 1966-67 was a big one for Eastman student pianists. The exploits of Barry Snyder, Minako Mizutani, Brian Dykstra and Cary Lewis have been reported in earlier issues of *Notes from Eastman*. On April 22 Robert Silverman of Montreal became the year's biggest prize-winner at ESM by taking the grand prize in the *Concours Jeunesses Musicales* in Quebec, which brought him a cash award of \$5,000 and engagements for about 20 concerts and recitals in Canada, beginning with an appearance with the Montreal Symphony Orchestra at Expo '67 in July.

The *Concours* is Canada's major piano contest; Canadian pianists came home from various countries around the world to compete in it. In Silverman's case, his standing as laureate of the 1965 Rio de Janeiro International Piano Competition and winner of several other contests earned him a waiver of the preliminaries and enabled him to go right into the semi-finals. After his performance of Beethoven's *Emperor* Concerto with the Quebec Symphony Orchestra, the distinguished jury (Nadia Reisenberg, Philippe Entremont, Karl Engel, Vlado Perlemuter) was unanimous in awarding him the grand prize. Those who heard him play the *Emperor* with Walter Hendl and the Eastman-Rochester Orchestra in February were not surprised. He will play the same concerto at his Expo '67 concert.

Like Barry Snyder, Minako Mizutani and Brian Dykstra, Silverman is a pupil of Cécile Genhart, chairman of the ESM piano department. He is currently working toward his doctorate. During the year just ended, both Silverman and Snyder qualified for the Artist's

Diploma, the highest performance award granted by the Eastman School. It was the first time in the School's history that two students had made it in the same year.

Another contest winner was Harry Scaggiari, who, like Cary Lewis, studies with Eugene List. Scaggiari went to his home town in Indiana in May to win the Evansville Philharmonic Society's contest for young pianists. He received \$500 and an engagement with the orchestra.

Elizabeth Bankhead, a doctoral student and pupil of Brooks Smith, won a very special "award" without taking part in a contest: she toured New York State as pianist with the Buffalo Philharmonic in a series of concerts conducted by Walter Hendl during the first three in May, presenting significant recent American works at colleges and universities under the sponsorship of the New York State Council on Arts and the Rockefeller Foundation. Composers represented were Roger Sessions, Peter Mennin, Karl Kohn and Leo Smit. The Smit Second Symphony and the Sessions Fifth both have difficult soloistic parts for piano, and the orchestra was unable to find a pianist who could play them—until Mr Hendl suggested Miss Bankhead. She had been distinguishing herself in ensemble work under John Celentano's coaching, and had already demonstrated her facility in coping with complex contemporary material as a member of Richard Pittman's Eastman Musica Nova. She played fourteen concerts with the Buffalo Philharmonic under Mr Hendl's direction.

MUSICA NOVA IN BUFFALO

The Eastman Musica Nova, organized by Richard Pittman of the conducting faculty last fall for the performance of contemporary music for small ensembles, accepted an invitation to perform at Buffalo's Albright-Knox Museum on April 21. The group of fifteen instrumentalists, under Mr Pittman's direction, repeated the program given in Kilbourn Hall a week earlier, comprising six works which had not been performed in Rochester before. The pieces were *Shade Pulsations* by ESM alumnus David Gilbert, which Mr Pittman conducted both before and after the intermission; Charles Ives's *Set of Pieces for Theatre or Chamber Orchestra*, Stockhausen's *Kreuzspiel*, Revueltas's *Planos*, and two works by Niccolò Castiglioni, *Consonante* and the flute-and-piano duo *Gymel*. Paul Brittan and Elizabeth Bankhead were the performers in *Gymel*, and ten days later Miss Bankhead was back in Buffalo to rehearse with the Buffalo Philharmonic for the concerts in its statewide tour under Walter Hendl's direction.

Mr Pittman also conducted the National Symphony Orchestra in its annual Merriweather Post "Music for Young Americans" series in Washington on May 5 and 6.

FIRST ESM DIPLOMA CEREMONY AT ESM

For the first time, the Eastman School held its own diploma ceremony on its own premises, as part of the University of Rochester's 1967 commencement. There were separate diploma ceremonies for Eastman graduates at the 1965 and 1966 commencements, but they were held at the River Campus; this year's was in the Eastman Theatre.

The all-University commencement this year took place at the Rochester War Memorial on Sunday morning, June 4. After a luncheon in the residence hall for graduates, their guests and faculty members, ESM diplomas were awarded by Director Walter Hendl in an afternoon ceremony in the Theatre. A reception in the second-floor corridor followed.

FIVE ESM STUDENTS WIN GRADUATE STUDY AWARDS

Five students at Eastman — four singers and a pianist — have won grants for graduate study in Europe.

Brian Dykstra, a graduate student from Holland, Michigan, is the pianist; he is a pupil of Cécile Genhart, chairman of the ESM piano department. He has won a Fulbright grant for study at the Mozarteum in Salzburg.

Cassandra Havens, a soprano from Bridgeport, Connecticut, has won a Fulbright grant for study in Germany. She is a graduate student and a pupil of Julius Huehn, chairman of the voice department.

Joanne Hill, of Pampa, Texas, another soprano pupil of Mr Huehn, will also be going to Germany on a Fulbright. Miss Hill was the first of Mr Huehn's pupils to hold a Laura Remington Memorial Scholarship at Eastman.

Harold Tither of Newtown, Pennsylvania, a bass-baritone who received his bachelor's degree this June, will be at the University of Cologne next year on a University of Rochester exchange fellowship. He is a pupil of Anna Kaskas.

Joyce Tomanec, a mezzo-soprano from St. Louis, Mo., also a Kaskas pupil and also a 1967 graduate, will take graduate work in Italy next year, on a Fulbright grant.



Principals in the April 27 cast of "Così fan tutte", left to right: James Poulliott, Sheila Allen, Linda Barnett, Victor Klimash, Joyce Tomanec, Roy Neal.

***Così fan tutte* Spring Opera Production**

For its spring production, the Eastman Opera Theatre presented three performances of Mozart's *Così fan tutte*, in a new English translation (*All Women Are Like That*) by Leonard Treash, director of the Opera Theatre, who staged the production. A matinée for Rochester area school children was given on April 27, with Gordon Gibson conducting, and a special study guide was prepared for the members of that young audience by Milford Fargo. Walter Hendl conducted the two evening performances, on April 27 and 29. The orchestra was the Eastman Philharmonia. Lloyd Burlingame's sets were borrowed from Chautauqua, where both Mr Hendl and Mr Treash are active during the summers. Robert Murray assisted Mr Treash in the staging.

Victor Klimash sang the role of Don Alfonso at all three performances, but each of the other principal roles was divided between two or more singers. Sheila Allen and Sarah Pender were the Fiordiligis, Patricia Cannon and Joyce Tomanec the Dorabellas, Jamie Lee Dyess and Linda Barnett the Despinas, Peter Pesco and Roy Neal the Ferrandos, and Guglielmo was sung in the successive performances by Alan Abelson, James Poulliott and William Read. Others in the cast were Lawrence Devron, Elizabeth Irvin, Leonard Liberman, Roger Lentz, Suzanne Troxell and Ann Yervanian.

KHACHATURIAN and MENNIN WEEKS SLATED FOR 67-68

Two prominent composers will visit the Eastman School during the coming year, and both will be honored with special "weeks" following the general format of last year's Stravinsky and Hanson weeks. ESM Director Walter Hendl has announced December 4-8 as "Peter Mennin Week" and next March 4-7 as "Aram Khachaturian Week."

Mr Mennin, President of the Juilliard School of Music and an Eastman alumnus, will participate in discussion sessions and will be present at concerts of his music. Mr Khachaturian, the Soviet composer best known for his ballet *Gayane* (the "Sabre Dance"), his Piano Concerto, Violin Concerto, and music for Lermontov's *Masquerade*, will conduct the Eastman Philharmonia in the first American performance of his new Symphony No. 3.



HERBERT FROMM VISITS ESM

Herbert Fromm, a composer noted particularly for his Jewish liturgical settings, visited the Eastman School on April 18 for a discussion of the problems of contemporary liturgical music, with both students and members of the faculty. Mr Fromm is shown here during the discussion, flanked by two members of the ESM composition faculty, Samuel Adler (right) and Robert Gauldin.



Salvation Army Music in Kilbourn Hall

A unique aspect of the English brass band tradition was explored in depth on the evening of April 13, when 27 of the Eastman School's finest brass players took part in a concert of Salvation Army Band music in Kilbourn Hall. Captain Vernon Post, director of the Salvation Army's New York Staff Band, shared conductorial duties with Donald Hunsberger and discussed repertory and style with the audience after the musical portion of the program.

ANDRÉ MARCHAL PLAYS HERE

André Marchal, the celebrated French organist, gave a recital at Sacred Heart Cathedral in Rochester on May 11, under the joint auspices of the Eastman School and the Rochester Chapter of the American Guild of Organists. His program ranged from Sweelinck to Messiaen, concluding with a brief but dazzling Improvisation, a tradition of M. Marchal's recitals.

ESM ON DUTCH TV

When the Concertgebouw Orchestra of Amsterdam came to perform in Rochester on May 3, the orchestra was accompanied by a team from the Netherlands Television Foundation, led by Jan Venema, head of cultural programs for the Foundation. It was not the orchestra itself that was being covered, but the cultural life of the respective American cities the orchestra visited. In Rochester, all the filming was done at the Eastman School, showing students and faculty in every-day situations. The film was shown on Netherlands Television on May 23.



WILLIS PAGE JOINING CONDUCTING FACULTY

Willis Page, who resigned last spring as music director and conductor of the Nashville Symphony Orchestra, will join the Eastman faculty in September as professor of conducting and head of the orchestral conducting program. He will work closely with Donald Hunsberger, chairman of the ensemble and conducting department.

This will be a homecoming for Mr Page, who is a native of Rochester and an Eastman graduate. He received the bachelor of music degree with distinction in 1939, and earned the performer's certificate in both double bass and tuba. While still a student, he played bass in the Rochester Philharmonic under José Iturbi and tuba in the Civic Orchestra under Guy Fraser Harrison.

After graduation, Mr Page auditioned for the late Serge Koussevitzky and joined the Boston Symphony Orchestra as a first-desk bass player. He also played principal bass in the Boston Pops Orchestra under Arthur Fiedler, who encouraged him to pursue a career as a conductor. He studied conducting with Mr Fiedler, whom he succeeded as director of the Cecilia Society in Boston, and also with Charles Munch and the late Pierre Monteux. He was associate conductor of the Buffalo Philharmonic for five years, during the tenure of Josef Krips.

Mr Page became conductor of the Nashville Symphony in 1959, and during his eight years there he not only built up the quality of the orchestra but expanded its activities to reach a much broader segment of the public throughout the state of Tennessee. When he arrived in Nashville, the orchestra's annual schedule comprised six pairs of subscription concerts and ten young people's concerts. By 1966 it had grown to seven pairs of sold-out subscription concerts, 24 young people's concerts, a thriving series of pops concerts, and a statewide series of nearly 100 concerts by a permanent chamber orchestra formed from the ranks of the Nashville Symphony.

In 1962 Mr Page became the first American named as regular conductor of a major orchestra in Japan, when he was selected as the first conductor of the then-new Yomiuri Nippon Symphony Orchestra in Tokyo. He took a year's leave from his Nashville post to guide the new Japanese orchestra through its initial season, during which it toured extensively and appeared on television six days a week. Mr Page was commended by Edwin O. Reischauer, then U.S. Ambassador to Japan, for his "very successful representation of American musical accomplishment."

Mr Page also holds the distinction of being the first conductor to record a series of stereophonic disc records. With an aggregation of Boston Symphony members labeled the "Boston Festival Orchestra," he recorded about a dozen discs in Emory Cook's binaural series in the early fifties, including several LP premieres. He has also recorded with the Nashville Symphony on Dot Records, and with the Symphony of the Air for Kapp.

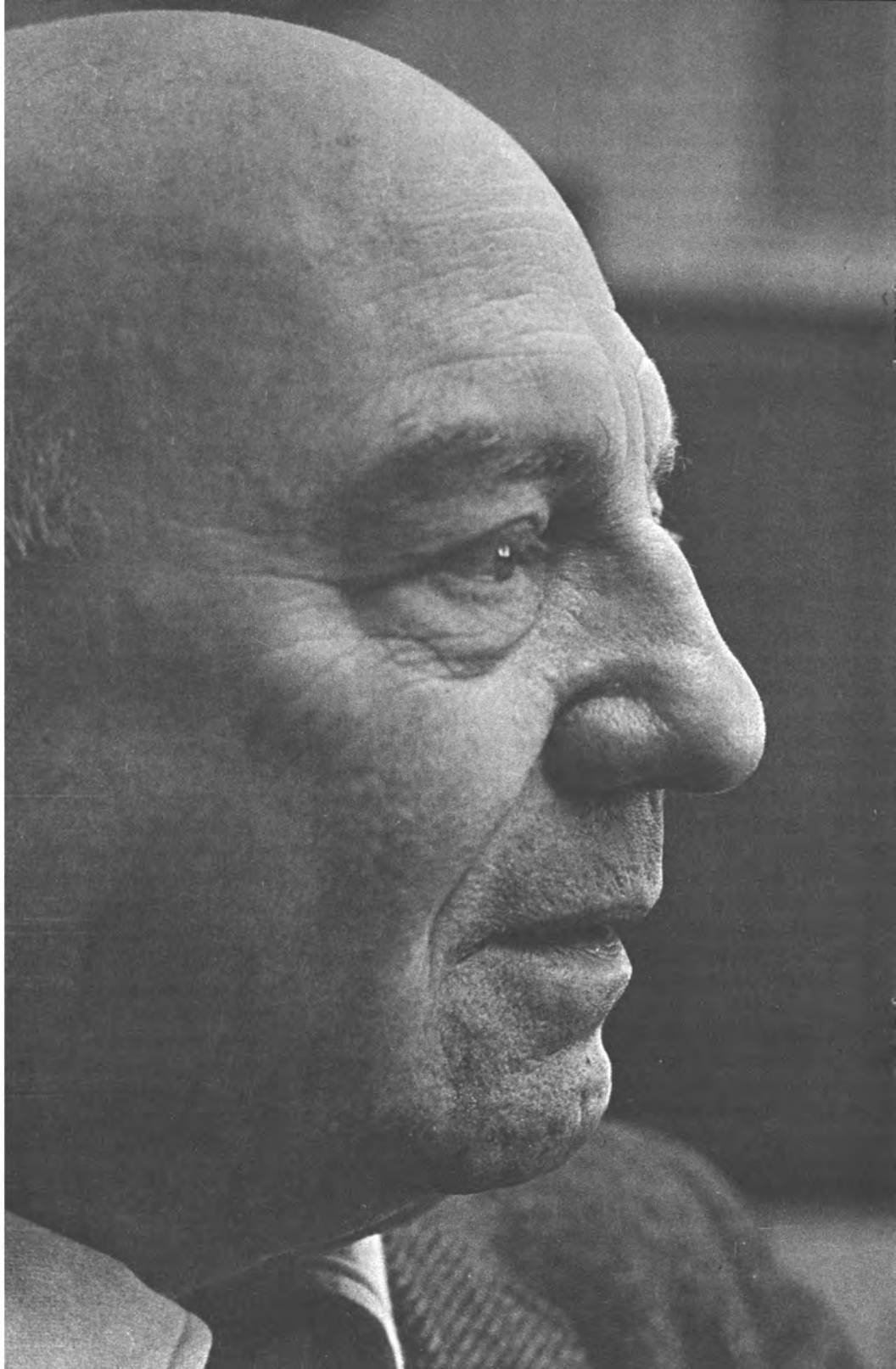
This summer Mr Page is in Europe on a Ford Foundation grant to study conducting curricula at several major European conservatories. With him is his wife, the former Barbara Jean Smith, whom he met when they were both students at ESM. Their son Stephen, 22, is a pre-medical student at George Peabody College in Nashville and expects to become a psychiatrist. Their daughter Sylvia, 19, after two years at New York University, will continue her studies as a French major this fall at the Sorbonne in Paris.

RUSSELL SAUNDERS JOINS ORGAN DEPARTMENT

Another full professorial appointment effective this fall is that of Russell Saunders, who will join the ESM organ department in September. He is a native of Montezuma, Iowa, and comes to Eastman from Drake University in Des Moines, where he has taught since 1947. He holds a Bachelor of Music Education degree and an M.M. in organ from Drake.

During the summers Mr Saunders has continued his own studies with outstanding organists in this country and abroad. A Fulbright grant enabled him to spend the year 1953-54 at the Hochschule für Musik in Frankfurt, where he studied organ with the renowned Helmut Walcha, harpsichord with Maria Jäger, and choral conducting with Thomaskantor Kurt Thomas.

In addition to activity as a church organist and numerous dedicatory recitals, Mr Saunders has been active in the American Guild of Organists, having served that organization as dean and as Iowa state chairman. His schedule for the remainder of 1967 includes a lecture-recital at the University of Nebraska and performances at Drake, Oklahoma State University, and the five-state regional convention of the AGO in Minneapolis.



Bernard Rogers Retires

Honored in Concert

Bernard Rogers, professor of composition and chairman of the composition department, retired from the Eastman faculty in June. He had been at the School since 1929 and taught more than 700 composers, many of whom have achieved international prominence.

Mr Rogers was born in New York City on February 4, 1893. Unlike so many musicians who studied law before turning to music, his first study was architecture. His early composition teachers were Hans van den Berg, Arthur Farwell and Ernest Bloch. After the success of his symphonic elegy *To the Fallen*, introduced by Josef Stransky and the New York Philharmonic in 1919, Mr Rogers was awarded a Pulitzer Traveling Scholarship which enabled him to study in Europe. In 1927 he received a Guggenheim Fellowship and took further work with Nadia Boulanger in Paris and Frank Bridge in London. He was engaged to teach composition and orchestration at the Eastman School when he returned to this country in 1929, and he was one of the School's most valued assets for 38 years.

Mr Rogers's output as a composer has favored large forms, and many of his works are conspicuously marked with the element of fantasy. His best-known orchestral works include such titles as *Once Upon a Time*, *Leaves from the Tale of Pinocchio*, and *Three Japanese Dances*. His opera *The Warrior* was produced by the Metropolitan Opera in 1947, and another, *The Veil*, was premiered at Indiana University three years later. (*The Veil* will be performed at Eastman next season.) His oratorio *The Passion*, described in *Baker's Dictionary* as "his most significant work," was first given in Cincinnati in 1944 under the late Eugene Goossens.

The Ford Foundation commissioned Mr Roger's *Variations on a Song of Mussorgsky* for the Rochester Philharmonic, which orchestra recorded the work for CRI under Theodore Bloomfield's direction. Among Mr Rogers's other works are four symphonies, several major orchestral and choral works, and a good deal of chamber music. Many of his compositions were commissioned by such organizations as the Koussevitzky Music Foundation, the Louisville Orchestra, the String Foundation of Cleveland, the Methodist Youth Conference, and Temple Emanu-El in New York (for its centenary).

Mr Rogers holds honorary doctorates from Valparaiso University and Wayne State University, and in 1947 became a member of the National Institute of Arts and Letters. His manual *The Art of Orchestra-*

tion, published in 1951, has served as a basic reference for many a young composer.

The world premiere of Mr Rogers's *Apparitions* (subtitled "Scenes from 'The Temptation of St. Anthony,' after Flaubert") was given by the Eastman Wind Ensemble under Donald Hunsberger during the Festival of American Music at ESM in May. On May 21 Mr Rogers was honored with a concert of his music in Kilbourn Hall. His String Trio was played splendidly by Barbara Sonies, violin, Linda Moss, viola, and Marc Johnson, cello (the group coached by John Celentano), and his Violin Sonata was played by Norma Auzin, with Maria Luisa Faini at the piano. Dr Hunsberger conducted an ensemble in *The Musicians of Bremen*, for 13 instruments and narrator, with Gisela Fritzsching as narrator, and also in a special surprise prepared by Mr Rogers's colleagues: a set of Variations on a theme from *The Musicians of Bremen*, by Wayne Barlow, Aldo Provenzano, Robert Gauldin and Samuel Adler.

During the concert, Dr Barlow presented Mr Rogers with a book of congratulatory letters and telegrams received from his former pupils, and afterward there was a reception given by the Mu Epsilon and Rochester Alumnae chapters of Mu Phi Epsilon.

In his salute to Mr Rogers in the concert program, ESM Director Walter Hendl said, "I consider it one of the most significant accomplishments of my first year as Director that, when Bernard Rogers attempted to retire three years ago, we persuaded him to stay on so that his skill, imagination, humor and humanity could be shared with another few classes of fortunate Eastman students. He will probably make his retirement stick this time, but I'm sure he will never be very far from us, nor we from him."



Bernard Rogers (right) and Mrs Rogers chat with Alec Wilder at reception which followed May 21 concert of Mr Rogers's music.



John Beck (right) presents signed photo of the Eastman Percussion Ensemble to William Street at April 20 concert honoring Mr Street.

William G. Street Retires after 40 Years at ESM

Another retirement at the end of the 1966-67 year was that of William G. Street, professor of percussion, who was on the ESM faculty exactly 40 years. He was born in Hamilton, Ontario, but has lived in Rochester since he was child, and began his professional performing career at the age of 15, playing after school in motion picture theaters here and in Watertown, New York. When the Eastman Theatre was opened in 1922, Mr Street transferred to its orchestra from the old Piccadilly Theatre orchestra; five years later he was recruited for the ESM faculty by Howard Hanson, and his tenure here matched that of Hanson himself.

Mr Street was a charter member of the Rochester Philharmonic Orchestra, in which he performed under every conductor from Albert Coates through Erich Leinsdorf. Both Mr Leinsdorf and Mr Street bade farewell to the RPO at the end of the 1955-56 season, but Mr Street continued to play in the Rochester Civic Orchestra until 1958, and to participate in the annual Festival of American Music through that year. This summer is his 30th as a member of the Lake Placid Club orchestra, under Paul White's direction. He has also been active as a composer, with a number of works included in the Eastman Publication Series.

On April 20 the Eastman Percussion Ensemble and Eastman Marimba Ensemble presented a concert dedicated to Mr Street, featuring four works dedicated to him by the respective composers. John Beck, Mr Street's associate in the percussion department, his successor as timpanist in the Rochester Philharmonic, and the conductor of the Eastman Percussion Ensemble, was represented by his *Suite for Street*. The other three works were by student composers Robert Ludwig, Paul Oster and William L. Cahn.

ORAZIO FRUGONI LEAVES EASTMAN FACULTY

Orazio Frugoni, professor of piano at the Eastman School of Music since 1952, has resigned from his position and will remain in Europe, where he spent the academic year 1966-67 on leave. He has been named director of the Italian branch of the International Institute of Comparative Music Studies and Documentation, whose offices include headquarters for a co-operative committee representing several major European music festivals. Mr Frugoni will also serve as associate director for music at the Villa Schifanoia, the American graduate school of fine arts in Florence.

The pianist made his New York debut at Town Hall in 1947, his Carnegie Hall debut in 1950. He has given recitals and performed with orchestras in more than 40 countries, recorded a broad repertory, and contributed articles to musical publications.

DONALD SHETLER AT TANGLEWOOD

Donald J. Shetler, professor of music education at ESM, is one of 30 leaders from various parts of the country who will participate in a symposium on "Music in American Society" at the Berkshire Music Center (Tanglewood) near Lenox, Massachusetts, from July 23 to August 2. The symposium is sponsored by the Music Educators National Conference, in co-operation with the Berkshire Music Center, the Theodore Presser Foundation, and the Boston University School of Fine and Applied Arts.

MENC President Louis G. Wersen advised that the symposium's purpose is to consider the unique functions of music in a changing society and to develop projections for music on all levels of education. Among the honorary sponsors are Mrs Serge Koussevitzky, Erich Leinsdorf, Roger L. Stevens, chairman of the National Council on the Arts, Harold C. Case, president of Boston University, Henry Cabot, president of the Boston Symphony Orchestra board of trustees, and Governor John Volpe and Senator Edward Kennedy of Massachusetts.

The symposium will be addressed by Mr Leinsdorf, Stan Kenton, Chancellor Samuel B. Gould of the State University of New York, Harry S. Broudy, professor of philosophy of education at the University of Illinois, and F. S. C. Northrup, professor emeritus of philosophy at Yale. The roster of invited symposium participants includes representatives of music, industry, government, sociology, theology and communications as well as 15 music educators from colleges, universities and public school systems. Robert A. Choate, professor of music at Boston University, is project director, and Alvin C. Eurich, president of the Aspen Institute, is project advisor.



Composer-conductor Samuel Adler with Kansas State College players.

AN ADLER FESTIVAL

Samuel Adler, professor of composition, visited Potsdam, New York, and three cities in Kansas during April and May, to participate in workshops, concerts, and other events which featured performances of his music.

First stop was Manhattan, Kansas, for the Kansas State University music department's American Music Symposium on April 27 and 28. Mr Adler conducted a workshop evaluating student compositions, led open rehearsals of his works, delivered an address on "Problems in American Music Today," and was honored at a faculty luncheon. An afternoon program of his chamber music on April 28 included the *Sonata Breve* for piano, the song cycle *Wish for a Young Wife*, the Third Sonata for violin and piano, and *Music for Eleven* (for winds and percussion). That evening Mr Alder conducted the KSU Chamber Symphony in his *Summer Stock Overture*, *Elegy for Strings* and *The Vision of Isaiah* (with tenor Tommy Golceke and the University Chamber Choir in the last), the Varisty Men's Glee Club in his *Two Songs of Hope*, and the Concert Band in his *Southwestern Sketches*.

At the Fine Arts Festival at Wichita State University, Hans Schwieger conducted the Kansas City Philharmonic in Mr Adler's *Summer Stock Overture* on May 1, and Mr Alder himself conducted the University Symphony Orchestra in his *Requiescat in Pace* and Symphony No. 1 and May 4. On the following day Mr Alder was guest composer and clinician at Kansas State College in Pittsburg, where his *Southwestern Sketches* was performed.

On May 11 Mr Alder was guest composer at the American Music Festival at the New York State University at Potsdam, and supervised performances of his *Intrada* for woodwind quintet, *Five Choral Pictures*, String Quartet No. 4, and *Four Songs on James Stephens Texts*.

Hunsberger in Print, On Podium

The name of Donald Hunsberger, chairman of the ensemble and conducting department and conductor of the Eastman Wind Ensemble, is being featured in national and foreign advertisements of MCA Music, which has just published his new transcription for concert band of Dmitri Kabalevsky's *Colas Breugnon* Overture and the *Festive Overture* of Shostakovich. Dr Hunsberger is transcribing several Russian works for American concert band for MCA; next in the series will be three dance episodes from Khachaturian's ballet *Spartacus*.

Dr Hunsberger has also been appointed general editor of the MCA Symphonic Wind Ensemble Editions, described as "the first continu-



Donald Hunsberger conducting the Eastman Wind Ensemble in Fort Plain, N.Y. (Robert Sattler photo)

ing publication of music for specific instrumentation provided by the Wind Ensemble concept. . .planned to help forward the program of serious wind music in the concert hall." Among the first titles to be published in the new series will be ESM alumnus Walter Hartley's Sinfonia No. 4, Bernard Rogers's *Apparitions* (a work given its premiere by the Eastman Wind Ensemble under Dr Hunsberger in May), and several compositions by Oskar Morawetz of Toronto.

Conductorially, Dr Hunsberger has been active in several parts of the country this year. He conducted the Northern California All-Honors Band at Chico State College in January. In February he attended the College Band Directors National Association meeting at Ann Arbor, Michigan, and served as chairman of a panel on the development of the performer at the MENC Eastern Regional meeting in Boston. He conducted a band made up of students from Toronto and New York State high schools in Honeoye Falls in April, and later that month went to Purdue University to conduct the ninth annual Indiana Intercollegiate Band, whose members were selected from nine colleges and universities in that state. The Eastman Wind Ensemble under Dr Ensemble under Dr Hunsberger played an invitational concert in Fort Plain, New York, on May 12, a week after giving the premiere of Bernard Rogers's *Apparitions* in an Eastman Theatre concert that was part of the 1967 Festival of American music.

The Hamilton (Ontario) Philharmonic Orchestra has invited Dr Hunsberger to hold a series of wind workshops in Hamilton, to encourage local high school wind players to acquaint themselves with the orchestral wind literature and orchestral performing concepts. After four weekend clinic demonstrations in September, Dr Hunsberger will conduct a student concert in Hamilton on October 9. Later in October he is to conduct two concerts of the Connecticut All-State Band.

During the 1966-67 academic year, Dr Hunsberger was instrumental in organizing the first full-time jazz program offered at ESM since the late 1940s, when Jack End held a class in arranging techniques. Mr End was engaged to direct the Jazz Laboratory, including weekly meetings of the Jazz Laboratory Band. Dr. Hunsberger himself has worked with the Arrangers' Workshop and Arrangers' Laboratory-Institute during the Summer Session since their inception in 1959, and taught a basic arranging course during the semester just concluded.

HONORARY DOCTORATE FOR MILLARD TAYLOR

Millard Taylor, chairman of the ESM string department, was awarded an honorary Doctor of Music degree by Doane College, in Crete, Nebraska, on May 21. Accompanied by his sister, Ruth Taylor Swan, he also played the commencement recital later the same day. Mr Taylor was born in Crete and grew up there. His father was Dean of Doane College for several years.

Mr Taylor retired at the end of the 1966-67 season as concertmaster of the Rochester Philharmonic Orchestra, a post he had held since 1944. He intends to devote more time to teaching and his chamber music activities. Francis Tursi, Mr Taylor's colleague in the Eastman Trio and Eastman Quartet, also left the orchestra in May, after a single season as its principal viola. The third member of the Eastman Trio, Ronald Leonard, was principal cello in the Rochester orchestra until last spring, when he resigned for the same reasons. (The fourth member of the Eastman Quartet is pianist Frank Glazer.) This summer Mr Taylor is in his third season as concertmaster of the Chautauqua Symphony Orchestra (Walter Hendl, conductor) and chairman of the Chautauqua School of Music string department.

NEW ESM FACES AT INTERLOCHEN

Eugene List's summer concert tour, which takes him to Australia (where it's winter), Hong Kong, Singapore and Ethiopia, will complete his coverage of the continents by taking him to Africa for the first time. It also deprives the National Music Camp at Interlochen, Michigan, of two of its regulars, Mr List and his wife, Carroll Glenn. Replacing them will be two of their colleagues on the Eastman artist faculty, violinist Anastasia Jempelis subbing for Miss Glenn and pianist Maria Luisa for Mr List.

Miss Jempelis, herself an Eastman graduate, has been active as both teacher and performer since her own graduation. She is one of the teachers in "Project SUPER," the School's experiment in the teaching approach of Shinichi Suzuki. She is also a member of the Rochester Philharmonic Orchestra and several other ensembles, and gave a solo recital for the benefit of the Hochstein Music School last April.

Miss Faini, a former pupil and teaching assistant of Alfredo Casella, came to ESM as a visiting professor of piano last September, filling in for Orazio Frugoni, who was on leave. Mr Frugoni has since resigned, and Miss Faini will be with us for another year. She gave a joint recital with Millard Taylor at the UR River Campus last February, and made her Rochester solo debut in Kilbourn Hall on May 20.

EILEEN MALONE AND EASTMAN STRINGS PERFORM IN NYC

One of the highlights of this year's National Harp Convention in New York City was a performance of Paul White's *Sea Chanty* for harp and strings by Eileen Malone and a quartet of strings players from ESM at the New School on June 25. The quartet comprised the Eastman String Trio (Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello) and La Var Krantz, a doctoral candidate, as second violin. Miss Malone is also scheduled to perform the *Sea Chanty* with the Eastman Chamber Orchestra under Richard Bales in Kilbourn Hall this summer.

BRASS QUINTET IN LATIN AMERICA

The Eastman Brass Quintet left for its Latin-American tour early in June, to return early in August. At departure time, the members of the group (Daniel Patrylak and Philip Collins, trumpets; Verne Reynolds, horn; Donald Knaub, trombone; Cherry Beauregard, tuba) could not confirm an exact itinerary, but advised that the countries they were scheduled to visit were Mexico, Colombia, Ecuador, Peru, Bolivia, Uruguay, Brazil, the Dominican Republic, and Haiti. The Brass Quintet is also scheduled to make its first recordings for Vox Turnabout in September.

ESM FACULTY SOLOISTS WITH NEW YORK PHILHARMONIC

One present member of the ESM artist faculty, one incoming member, and one former member were soloists with the New York Philharmonic during the 1966-67 season. Eugene List, professor of piano, played the Poulenc Concerto with the Philharmonic under André Kostelanetz's direction last December. Zvi Zeitlin, newly appointed professor of violin, was soloist in the Schoenberg Concerto in January, with Leonard Bernstein conducting. Catharine Crozier, who taught here after her own graduation from ESM and who now teaches at Rollins College in Winter Park, Florida, performed Barber's *Toccata festiva* with the Philharmonic last November, with William Steinberg conducting. Miss Crozier (Mrs Harold Gleason) was one of the first organists to perform in Philharmonic Hall during the series of inaugural concerts there in the fall of 1962.

FIFTH LAKE PLACID SUMMER FOR JOSÉ ECHÁNIZ

This summer José Echániz is directing his fifth consecutive Lake Placid Music Festival. Mr Echániz inaugurated the annual event at the upstate resort in 1963, with several of his colleagues from the ESM artist faculty joining him in chamber music recitals and in teaching young musicians. Now the Festival performances take place in a handsome building provided by the W. Alton Jones Foundation, which also awards scholarships to outstanding students from the Eastman School for study at Lake Placid during the period of the Festival. Collaborating with Mr Echániz in chamber music recitals this summer will be his fellow ESM faculty members cellist Ronald Leonard, violinist Norma Auzin, oboist Robert Sprenkle, and bassoonist K. David Van Hoesen. Other performances will be given by the Carabo-Cone Duo (Madeleine Carabo, violin; Harold Cone, piano), the Lake Placid Club Sinfonietta, conducted by Paul White, and pianist Constance Knox, a former pupil of Mr Echániz at Eastman.

FIFTEENTH CHAUTAUQUA SEASON FOR WALTER HENDL

ESM Director Walter Hendl returns from a survey of German conservatories (as guest of the West German government) just in time to begin his fifteenth season as conductor of the Chautauqua Symphony Orchestra. In addition to the soloists who will perform under his direction, there will be one guest conductor, Arthur Fiedler, under whose direction Mr Hendl is scheduled to be the soloist in the Grieg Piano Concerto.

NEW BOOK BY RUTH WATANABE

Introduction to Music Research, an extremely helpful new book by Ruth Watanabe of ESM's Sibley Music Library, was published in June by Prentice-Hall. Dr Watanabe and David Russell Williams, instructor in theory, have recently accepted contracts as editors of several volumes in the revision of the Scribner Music Library under the direction of Howard Hanson, editor-in-chief of the complete set.



Friedman-Abeles photo

ESM'S FIRST GRADUATE GIVES METROPOLITAN AWARD

Mrs J. R. Cominsky, the first person to receive a degree from the Eastman School of Music, gave an award in her name to one of the winners in the semi-final round of this year's Metropolitan Opera auditions, sponsored by the Met's National Council. The Roslyn Weisbreg Cominsky Award went to Sidney Johnson, a 23-year-old tenor from Hartford, Connecticut, who will compete in the national finals in November. He is shown in this photograph (left) with Mrs Cominsky and Rudolf Bing, general manager of the Metropolitan Opera.

There were only two members of the School's first graduating class, in 1922, and only one of them — Roslyn Weisberg — received a degree. The late Marian Eccleston Sauer, who was graduated at the same time, was a "certificate graduate." Roslyn Weiseberg had been a scholarship and fellowship piano student at Syracuse University's School of Fine Arts through her junior year, but transferred to the new Eastman School for her final undergraduate year and her degree, with Raymond Wilson as her teacher. (Mr Wilson had been her teacher at Syracuse, and was engaged by ESM when she transferred.)

Mrs Cominsky won the first Juilliard Fellowship offered to the Eastman School, which enabled her to continue her studies in New York City with Ernest Hutcheson, and she performed professionally with some frequency, including appearances in Rochester, both as recitalist and as soloist with the Rochester Philharmonic Orchestra under Eugene Goossens.

The young Rochester pianist married a young Rochester journalist, J. R. Cominsky, who was city editor of the Rochester *Democrat and Chronicle* after his own graduation from the University of Rochester. Mr Cominsky now is publisher and chairman of the board of *Saturday Review*, but maintains many ties with his home town and was for some time an alumni trustee of the University.

Although she is no longer performing, Mrs Cominsky remains active in many musical activities. She was recently elected to the Auxiliary Board of the New York Philharmonic.



Roger Jones photo

Alumni Meeting in Dallas

Eastman alumnus Donald Johanos, conductor and music director of the Dallas Symphony Orchestra since 1962, made his first recordings with the orchestra last spring, for Vox Productions' Turnabout series. Mr Johanos (left) is shown during a playback of the Rachmaninoff *Symphonic Dances* (the first of his recordings to be released on Turnabout) with Thomas Mowrey, another ESM graduate, who served as recording director and musical supervisor for the sessions.

Mr Johanos has appeared as guest conductor during the last few seasons with such ensembles as the Philadelphia Orchestra, the Concertgebouw Orchestra of Amsterdam, the Pittsburgh Symphony, and the Rochester Philharmonic. Last summer he participated in the Mozart Festival at Philharmonic Hall, in New York's Lincoln Center. Mr Mowrey has been with Vox since the spring of 1964, and has produced several recordings in this country and Europe, in addition to supervising all classical production on for the Vox and Turnabout labels.

The last recording made by the Dallas Symphony before the current series was the Rozsa Violin Concerto, with Jascha Heifetz as soloist and Mr Hendl, now director of the Eastman School, conducting. In the small world department, it may be observed that Mr Hendl serves as a further link between Dallas and Tom Mowrey, if not Mr Johanos. Mr Hendl was one of Mr Johanos's predecessors in Dallas (he was conductor of the Dallas Symphony from 1949 to 1958), and Tom Mowrey was Hendl's immediate predecessor as resident of

Hutchison House. Tom and his wife Mary lived in Hutchison House as caretakers in 1963; when the Hendl's arrived the following year, the place was redecorated to serve as the Director's residence.

The conductor and the producer were not the only ESM alumni involved in the Dallas recordings. There were six more in the orchestra: Robert Zimmerman, principal bass; Treva Womble Baker, second oboe; Linda Van Sickle, third horn; Cliff Spohr, double bass, and violinists Hyacinth Tlucek and Joan Bussenschutt. Mrs Baker's husband plays first oboe in Dallas, and their two cars have license plates reading OBOE 1 and OBOE 2. Bob Zimmerman, Oscar Zimmerman's son, is returning to Rochester in fall to join the Rochester Philharmonic.

MORE CONDUCTORS FROM ESM

Alumnus Bernard Rubenstein, pursuing an active conducting career in Europe, has been engaged as one of the regular conductors of the Stuttgart Opera for the 1967-68 season. He was a guest conductor in Stuttgart last season, and made a recording last spring with the Radio Symphony Orchestra Berlin.

Thomas Hohstadt, conductor and musical director of the Amarillo Symphony Orchestra, recently recorded Stravinsky's *Rite of Spring* with his orchestra and had his own composition, *Impetus Lineares*, performed by the Houston Symphony in April. His book *Modern Concepts in Music for Brass* was published by F. E. Olds and Son a few months ago.

SYLVIA ANDERSON SIGNED BY SAN FRANCISCO OPERA

Sylvia Anderson Kuntzsch, who has been enjoying considerable success in several European opera houses, has been signed by the San Francisco Opera to sing the role of Oktavian in Richard Strauss's *Der Rosenkavalier* during the 1967-68 season. Her husband, Matthias Kuntzsch, is one of the conductors with the Hamburg State Opera in its performances at Expo '67 and Lincoln Center's Festival '67 this summer.

"PAGANINI STRADS" TO IOWA QUARTET

The "Paganini Strads," four of the most highly valued musical instruments in the world, have been lent by the Corcoran Gallery of Art in Washington, D. C., to the State University of Iowa's Iowa String Quartet. The two violins, viola and cello, made by Antonio Stradivari as a matched set and once part of the great collection owned by Niccolò Paganini, will be used by the Iowa String Quartet in its series of recitals in the Corcoran Gallery, on its tours, and in teaching. The quartet's members are Allen Ohmes and John Ferrell, violins, William Preucil, viola, and Charles Wendt, cello. All but Mr Wendt are ESM alumni.

Simon Karasick conducted the Mannes College of Music Wind Ensemble in a concert at the State University of New York at Stony Brook on April 18. Mr Karasick, a 1933 graduate of ESM, is on the faculties of both the Mannes School and SUNY at Stony Brook. He has been at Mannes since 1953, teaching trombone and trumpet, chamber wind classes and symphonic brass repertory as well as conducting the school's brass and wind ensembles. Last fall he took up the additional responsibilities of an assistant professorship at Stony Brook, where he teaches brass instruments, conducts the band, and organizes and coaches various wind groups.

Joseph Fennimore, national winner of the National Federation of Music Clubs Young Artist Auditions, played three of his own piano compositions — Fantasy, Children's Suite, and the First Sonata — during the 28th annual WNYC Festival of American Music in New York last February. His performance was part of a concert presented at the Donnell Library Center on February 17 by the NFMFC, with Merle Montgomery as featured speaker.

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Robert Kelly's Concerto for Violin, Cello and Orchestra was performed by the St. Louis Symphony Orchestra under Eleazar de Carvalho during the Symposium for Contemporary Orchestral Music at Southern Illinois University in Edwardsville and Carbondale last May. Soloists were Paul Phillips, violin, and Robert Ashby, cello. Mr Kelly's Toccata for Marimba and Percussion Ensemble was performed at the Manhattan School of Music in April by Alan Liberman (marimba) and the Manhattan Percussion Ensemble, Paul Price conducting. A song cycle by Mr Kelly, settings of texts by Edna St. Vincent Millay, was given at North Dakota State University in Fargo in April by Marlene Ledet, soprano, and Arthur Koenig, piano. At the University of Illinois, where Mr Kelly is a professor of composition, his Sonata for Viola and Piano was given in April by Evelyn Watterson, viola, and Mary Bell Sard, piano.

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Eleven compositions by Gordon Binkerd, now a professor at the University of Illinois, are scheduled for publication this year by Boosey and Hawkes, Inc., with whom Mr Binkerd recently signed a five-year contract. Mr Binkerd also became a member of ASCAP earlier this year.

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Alice Conway has been named director of the Hochstein Music School in Rochester. She had served as acting director since the resignation of Paul Freeman a year ago. Dr Freeman, another ESM alumnus, now heads the Community Music Center in San Francisco and pursues an active career as a conductor. He is an assistant conductor at the Festival of Two Worlds in Spoleto this summer.

SUMMER SESSION CONCERTS

Richard Bales, ESM alumnus and musical director of the National Gallery of Art in Washington, is back this summer for his third consecutive season as conductor of the Eastman Chamber Orchestra, which is scheduled to give four concerts combining familiar masterworks with new music and "rediscoveries" from the past. ESM faculty members Samuel Adler and Robert Gauldin, ESM alumnus Robert Ward, and former faculty member Paul White are among the composers represented. Pianist José Echániz, clarinetist William Osseck, violist Jerzy Kosmala, violinists Millard Taylor and John Celentano, flutists Joseph Mariano and John Thomas, and harpist Eileen Malone are the soloists.

The chamber music series for the summer includes performances by the Faculty Woodwind Quintet, organist Russell Saunders, the Krainis Baroque Trio, pianist Barry Snyder, and the Podolski-Van Acker Duo. The Krainis group (Bernard Krainis, recorder; Barbara Mueser, viola da gamba; Louis Bagger, hardsichord) and the Podolski-Van Acker Duo (Michel Podolski, lute; Christiane van Acker, mezzo-soprano) are in residence for the summer session's Collegium Musicum Institute, during which Mr Podolski will direct the U.S. premiere of his new version of Monteverdi's *Orfeo*.

The annual "Arrangers' Holiday," a traditional feature of the final week of the summer session, is scheduled for August 3.



Jack End conducts Eastman Jazz Ensemble in group's debut concert in Kilbourn Hall, April 13.

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